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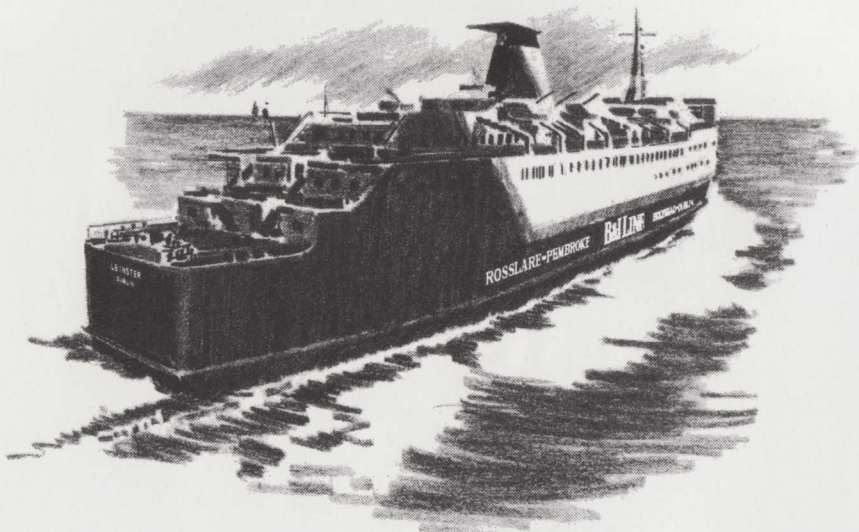
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In 1977 the ensemble was restyled as the RTE Concert Orchestra, in recognition of its expanding Public Concert activities. It has played host to three Eurovision Song Contests, to the Bolshoi Ballet, to Liberace, Mancini, John Dankworth and Elmer Bernstein, and has toured Britain and the United States to rapturous acclaim.

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presents

Tosca

Opera in three acts

Music Giacomo Puccini
by arrangement with G. Ricordi & Co.

Libretto Giuseppe Giacosa and Luigi Illica
after the play by Victorien Sardou

Director Mike Ashman

Designer Niall Rea
*based upon an original design by Allen
Charles Klein*

Lighting Designer Ace McCarron

Conductor Christopher Bell

DGOS Chorus
Chorus Master Jonathan Webb

RTE Concert Orchestra
by kind permission of the RTE Authority

3, 5, 7, 9 December 1990

There will be two intervals.





CAST

<i>Cesare Angelotti</i>	Michael Neill
<i>Sacristan</i>	Paul Parfitt
<i>Mario Cavaradossi</i>	Maurizio Saltarin
<i>Floria Tosca</i>	Susan McCulloch
<i>Baron Scarpia</i>	Sigmund Cowan
<i>Spoletta</i>	Brendan MacBride
<i>Sciarrone</i>	Proinnsias O'Raghallaigh
<i>Gaoler</i>	Noel O'Callaghan
<i>Shepherd Boy</i>	Alan Kelly
<i>Repetiteur</i>	John Shea
<i>Stage Manager</i>	Nóra Ní Cósgraigh
<i>Assistant Stage Manager</i>	Anna de Courcy

SYNOPSIS

Rome, 17 and 18 June 1800.

ACT I

The Church of Sant'Andrea de la Valle

Angelotti, consul of the short-lived Roman Republic created by Napoleon, has escaped from imprisonment by the Royalists in the Castel Sant'Angelo. He intends to lie low until night-fall: his sister, Marchesa Attavanti, has left him the key to her private family chapel.

The Sacristan comes into the church, expecting to find the painter Mario Cavaradossi, who is working there on a portrait of the Magdalen. He complains about cleaning paintbrushes but is distracted by the contents of Cavaradossi's lunch basket. As he recites the Angelus, Cavaradossi arrives and gently mocks his devotion.

The Sacristan realises that the painter has modelled his Magdalen on the face of an unknown woman who has been coming to church regularly to pray. Cavaradossi admits this, and contrasts her blue eyes and blonde hair with the dark features of his lover, the opera singer Floria Tosca. The Sacristan complains about Cavaradossi's blasphemies and liberal, Voltairean beliefs. With another look at the basket, he departs.

Angelotti barely has time to make his presence known to Cavaradossi — his old friend and political ally — before Tosca is heard outside. Cavaradossi hands Angelotti the food basket and pushes him back into the chapel. Tosca has heard voices and suspects Cavaradossi of seeing another woman. She offers flowers to the Madonna, then suggests a meeting after her evening performance. When Cavaradossi hesitates, she reminds him of the nights they have spent at his villa. He agrees to see her later but gently urges her to leave him now to work. Tosca notices that his picture has the eyes and face of Marchesa Attavanti and resumes her jealous accusations. Cavaradossi

finally promises that his Magdalen will have black eyes, just like Tosca's.

Cavaradossi urges Angelotti not to delay an escape from the city. They discuss the help provided by Angelotti's sister who also left him a set of woman's clothes in the chapel. Cavaradossi offers his villa as a temporary refuge; it has a well with a secret hiding place. A cannon shot warns that an escape has been discovered from the Castel Sant'Angelo. Cavaradossi decides to accompany Angelotti to the villa: they leave through a door in the Attavanti chapel.

The Sacristan is disappointed not to be able to confront Cavaradossi in person with news of a Royalist victory over Napoleon. He tells the choristers to prepare for a celebratory *Te Deum* in the church and a newly written cantata (starring Floria Tosca) later that evening in the Palazzo Farnese. They are overjoyed by the prospect of double pay for this extra work. Scarpia (Rome's chief of police) with his henchmen Spoletta and Sciarrone arrive in pursuit of Angelotti, who is now known to have taken refuge in the church.

The Attavanti chapel is found open: inside are another key, a fan and the empty food basket. The fan has the Attavanti crest, the picture the Marchesa's face and the painter's basket has moved from where the Sacristan last saw it. Scarpia pieces together the clues which implicate Cavaradossi in Angelotti's escape.

Tosca returns to tell Cavaradossi that the victory cantata will make a rendezvous impossible that evening. Scarpia offers her holy water, praises her piety and gently suggests a coincidence between the presence of the fan — discovered, he says, on the painter's scaffold — and the face in the picture. Tosca breaks down, swearing revenge on Marchesa Attavanti. She is followed out by the police. As the procession for the *Te Deum* gets under

way, Scarpia weighs up the relative attractions of hanging Angelotti, disposing of Cavaradossi and taking his place as Tosca's lover. Thinking of Tosca almost makes him forget God.

ACT II

Scarpia's rooms in the Palazzo Farnese

Scarpia predicts that the jealous Tosca will help lead his men to Angelotti. Sciarrone is sent with a note asking Tosca to come up to the police chief's room after the cantata. Scarpia looks forward to another erotic conquest: he prefers violence to gentle wooing. Spoletta reports back: he has not found Angelotti but has arrested Cavaradossi on grounds of suspicious behaviour. Scarpia interrogates the painter: he denies all knowledge of the escaped prisoner.

Tosca arrives in time to see Cavaradossi's led away for 'judicial' examination. She resists Scarpia's initial questions but is frightened by the revelation that Cavaradossi is being brutally tortured. His screams of pain force her into revealing Angelotti's hiding place in the well. Spoletta is sent to make the arrest and Cavaradossi accuses Tosca of betraying him. Sciarrone brings news that it is Napoleon (and not the Royalist General Melas) who has won the battle of Marengo. Cavaradossi hails the victory of liberty over tyrants like Scarpia: he is sent out for execution.

Tosca attempts to bargain for Cavaradossi's release but Scarpia will accept only one payment — herself. She is revolted by the idea and cannot understand how a life devoted to art and love can be repaid like this. Scarpia is unmoved. Spoletta returns — Angelotti has taken his own life as the police entered the villa. Scarpia commands his corpse to be strung up alongside that of Cavaradossi. Tosca is driven to accepting Scarpia's terms. A mock execution by firing squad is arranged for the painter — 'like we did for Count Palmieri', Scarpia tells Spoletta.

Tosca demands a safe-conduct for herself and Cavaradossi to leave Rome. As he prepares this, she notices a knife on the

table. Scarpia goes to embrace her and is stabbed to death.

ACT III

The platform on the summit of Castel Sant'Angelo

Outside the prison a voice is heard singing of unrequited love. At dawn church bells ring and Cavaradossi is led up for execution. He rejects the services of a priest but bribes the goaler to let him write a last letter to Tosca.

He remembers their first night together at the villa.

Tosca arrives with the safe-conduct and tells Cavaradossi what she has done. The lovers dream of a future together after leaving by sea. Cavaradossi promises to act out his part in the mock execution, 'like Tosca in the theatre'.

The firing squad does its work, but the bullets are real. Sciarrone and Spoletta confront Tosca with the murder of their chief. She throws herself off the parapet calling on Scarpia to meet her before God.



Caricature of Puccini by Lindloff

THE HISTORICAL BACKGROUND

Although most of the characters of Sardou's play, on which the libretto for *Tosca* by Giacosa and Illica is based, are fictional, the dramatist placed them amid real historical surroundings. Thus, the action of both play and opera unfolds against a background of true events, and the names of famous historical personages are introduced into Sardou's drama. So fact and fiction are interwoven as they also are in the following background notes.

Following Napoleon's first invasion of Italy, 1796-9, Rome became a Republic, but after the French defeat by the Austrian army in April 1799, and the re-establishment of the Kingdom of the Two Sicilies with the help of Admiral Nelson and his fleet, the Roman republic collapsed. The Consul, Angelotti (based on the historical figure of Liberio Angelucci), was arrested and thrown into the papal prison, the Castle of Sant' Angelo; he was not formally charged, however, for the Pope, Pius VI, was still a prisoner in France, and Papal authority had not been re-established in Rome.

The chief of the Rome police, Baron Vitellio Scarpia, instituted his reign of terror, and with the help of spies and informers, Republican sympathisers were arrested, letters intercepted, and property confiscated. In the autumn of 1799 Napoleon landed in the south of France and hastened to Paris; the Bourbons of Naples, the Spanish King Ferdinand and Queen Caroline (Marie Antoinette's sister), sanctioned a reign of terror in Naples.

Angelotti, the arrested Roman Consul, had lived in Naples. There at a dinner party given by Prince Pepoli, he had met the British Ambassador, Sir William Hamilton, and his wife, the beautiful Emma, a close friend of Queen Caroline. Angelotti recognised Lady Hamilton as the former London prostitute, Emma Lyon, who had accosted him in Vauxhall

Gardens during a visit to London several years earlier. When the conversation turned to politics, Angelotti was so shocked by Lady Hamilton's uncompromising attitude towards the Republicans that he entertained the guests to an account of his previous meeting with her. Lady Hamilton never forgave him and denounced him as a subversive element. Queen Caroline ordered his house to be searched. They found two volumes of Voltaire — proscribed reading — which had been placed there. Angelotti was arrested and sentenced to three years in the galleys. When he was released he became a dedicated Republican and joined the revolutionary army of Jean-Antoine Championnet. He entered Naples in triumph, and when the Royalists regained control of the city he fled to Rome, where he was elected one of the consuls of the newly-formed Republican government.

When the counter-revolution abolished the Roman Republic at the end of September, 1799, Angelotti was one of the many arrested. The police worked with the utmost brutality; forty thousand families are said to have been victims of Scarpia, but the driving power behind him was Queen Caroline, aided and abetted by Lady Hamilton. Scarpia had express instructions to send Angelotti back to Naples so that Lady Hamilton could see him hang. The date arranged for this was 20 June 1800; three days before this, however, he had managed to escape from the Castle of Sant' Angelo and took shelter in the church of Sant' Andrea al Quirinale, which in the opera becomes the larger Sant' Andrea della Valle.

On the afternoon of 14 June, Napoleon's armies were facing defeat at Marengo, at the hands of the Austrian Field Marshal Melas. Marengo was captured, and an official announcement was sent to Vienna announcing Napoleon's defeat.

This was the message that reached Rome on 17 June (the day on which the action of the opera takes place). In honour of the victorious Melas, arrangements were made for the *Te Deum* to be sung in the Church and for a performance of a cantata in which the celebrated soprano Floria Tosca would sing (Queen Caroline was actually on board Nelson's flagship at Leghorn that night).

Within hours of the first despatch being sent to Vienna and Rome, the French counter-attacked, recaptured Marengo and routed Melas and the Austrian army. This is the defeat that Sciarbone announces excitedly to Scarpia in the second act of the opera.

Floria Tosca began life as a peasant girl working in the fields near Verona. Some Benedictine nuns took pity on her and took her to their convent where she was brought up. She displayed natural gifts, and by 16 was something of a celebrity. Cimarosa heard her sing and wanted to take her from the convent and make an opera singer of her; but the nuns insisted that she remained. In the end, an appeal was made to the Pope who, after hearing her sing at the Vatican, declared that she was free to leave the convent and make a career for herself in music. At the time of the opera she was appearing in Rome. The new cantata she was to sing was by Paisiello whose musical style Puccini cleverly imitates in Act II.

In Sardou's play Cavaradossi was descended from a rich patrician family and held liberal views. He inherited his anti-Royalist opinions from his father who had been a friend of Voltaire and knew Diderot and d'Alembert. Cavaradossi's mother was French, and a great-niece of the philosopher Helvetius. He had studied in Paris with the great painter David, and had returned to Rome on family business. There, about a year before the opera opens, he had met and fallen in love with Tosca when she had been singing at the Teatro Argentina. Although not an active revolutionary, he was suspect because of his background and his sympathy for Napoleon. He



The interior of the Farnese Palace

dressed in the French style and wore a goatee. This causes the Sacristan in the first scene to refer to him as a dog of a Voltairian, enemy of the Holy Office.

Tito Gobbi suggested that Baron Vitellio Scarpia came originally from Sicily. In Naples, where he was reputed to be the lover of Queen Caroline, he was appointed by the Queen to suppress the Republican opposition. So successful was he that, when the Roman Republic fell, the Queen immediately despatched her favourite to Rome, for similar action. When Pope Pius VII arrived in Rome, he found many of its inhabitants rejoicing over the death of Scarpia and Napoleon's victory. The Neapolitan Bourbons fled from the Italian mainland, and Italy became a series of kingdoms and duchies owing allegiance to Paris. Napoleon restored the papal provinces to the Pope, an action which killed Italian Republicanism for a generation.

Harold Rosenthal ©

PUCCINI AND SARDOU

Puccini, like Verdi, based a large part of his operatic output on existing dramatic texts. The elder composer was drawn more to 'classic' plays by the major writers lionised by the Romantics — Shakespeare, Byron, Hugo, Puccini chose rougher, more immediately sensational material, 'boulevard' successes by authors whose names now live only through their associations with his. His collaborations with the American David Belasco (*Madama Butterfly*, *La fanciulla del west*) and the Frenchman Victorien Sardou (*Tosca*) went beyond literary grafting. In each case the playwright not only consented to major changes to his work, but was actively involved in bringing the finished opera to the stage.

Sardou (1831-1908) began to make his mark in the 1860s with a prolific output of popular comedies, the most famous of which (*Divorçons*) played successfully in London despite the not altogether impartial ridiculing of George Bernard Shaw. In the 1880s Sardou turned increasingly to historical dramas, modelling himself on the Romantic plays of the 1830s (by Hugo, de Vigny et al) which were then enjoying a nostalgic vogue. His subject matter may have been outdated, but his masterly denouements of fiendishly complex plot material and his vivacious grasp of pure theatrical effect — pepped up by liberal doses of fin-de-siècle sex and sadism — brought him huge success. His principal roles were often vehicles for the talents of Sarah Bernhardt and his major dramas of this period were to prove irresistibly attractive to the new, 'veristic' Italian school of opera. They were: *Fedora* (1882, set by Giordano); *La Tosca* (1887, set by Puccini); *Thermidor* (1891, offered to Puccini and others); and *Madame Sans-Gêne* (1893, Giordano).

La Tosca was premiered in Paris on 24 November 1887, with Bernhardt in the title role. A contemporary political scandal gave a sudden lease of relevance

to Sardou's tale of love, rape, murder, piety and politics in Napoleonic Rome. The extreme violence (psychological and physical) of the torture scenes did not go unremarked. In the famous journal *Débats*, Jules Lemaître accused Sardou of having a thirst for blood. 'He is the Caligula of the drama... He is so obsessed with brutal sensationalism that he is gradually dragging the theatre to the level of a Roman or Byzantine circus spectacle with its mortal gladiator combats'. The play toured both Europe and America (with Bernhardt) in the next twenty years.

Puccini first saw *La Tosca* in 1889 (the year of the premiere of his second opera *Edgar*) and immediately requested his publisher and mentor Giulio Ricordi to obtain Sardou's permission to set it. But the project is not mentioned again in correspondence until October 1895 (after the completion of *La Bohème*), when Puccini attended another performance of the play (with Bernhardt). At that time his quest for operatic subjects seems to have taken on a particular French flavour — Maeterlinck (for *Pelléas et Mélisande*!) and Zola were approached; and Luigi Illica, one of his librettists, drafted a scenario about Marie Antoinette. When the news came that his contemporary Alber to Franchetti was about to compose the play (to a text by Illica), and that no less a person than Verdi considered *Tosca* to be a perfect operatic subject, Puccini badgered Ricordi to secure him the rights at all costs. Franchetti was duly talked (or tricked) out of the project, and the play was Puccini's

Sardou's five acts and 23 characters were reduced to three acts and nine characters by an often far from harmonious team of Puccini, Ricordi, the librettists Illica and Giuseppe Giacosa, and Sardou himself. Ricordi departed from his habitual role as umpire and peacemaker to pen the composer an outright condemnation of

the third act. Giacosa considered the play wholly unsuitable for operatic treatment and completed his verses under a kind of benevolent duress. Illica's version of Cavaradossi's Act III farewell to life — an addition to the play that was reportedly so admired by Verdi — was dismissed by Puccini in favour of the present shorter and carthier 'E lucevan le stelle' (suggested perhaps by a stage direction in Sardou, that has Cavaradossi stifling his tears in his cell).

Puccini's 'working' visits to Sardou in Paris are best summarised in his own words. He described the then 67-year-old playwright as 'prodigious' with 'the energy and ability of a youngster... when he touched on a historical subject, he was a water-tap, no, a fountain; anecdote after anecdote would pour from his lips... Our sessions simply turned into monologues — most delightful, assuredly, but this did not make for much progress...'

However, the author Puccini also called 'the Magician' proved, in his own time, to be a valuable and not unpliant accomplice, fully deserving of his accredited co-authorship in the first published scores. In a characteristic moment of self-doubt, the composer was warmly reassured by him that only an Italian musician could do justice to a Roman play. Sardou readily agreed to, and even suggested some of the librettists's compressions, clearly had a hand in compiling the opera's extremely detailed stage directions, and did not take it amiss when his more far-fetched ideas were rejected. (These included even more gruesome tortures in Act II and a desire for Tosca to end her life with what would have amounted to a long-jump into the River Tiber). Sweetened by a very golden handshake from Ricordi in royalties (15% of the gross), Sardou virtually took over the running of rehearsals for the Paris première — was it he who suggested a couple of minor deletions from the text at that stage? — and was said to consider the finished opera superior to his own play.

ACT I

For the opera, the characters of Gennarino (Cavaradossi's boy servant), Luciana (Tosca's maid) and Colometti (another Scarpia agent) were omitted. The eight scenes of Sardou's Act I were then condensed, altered slightly in their order of events, elaborated by additions from the play's Acts II and III (see below) and used as the basis of Puccini's Act I. Puccini did not require from his librettists the verbal fidelity to the original that Verdi did, although the Giacosa/Illica team were quick to spot winning lines in a text they were reworking. Some interesting material, either omitted altered, or quickly passed over in the text (but often taken as read by its authors), is best summarised under the individual characters.

Angelotti

Apart from being the proscribed Consul of the French puppet Roman Republic (now overthrown by the Bourbon Neapolitan government in league with the Papacy), his main crime was to denounce Lady Hamilton (of Nelson fame) — an intimate of the court at Naples as a common whore (He knows this from a liaison after they met in Landou's 'Wauxhall' Gardens). For this indiscretion, Lady Hamilton demanded his head — and her friend Queen Maria Carolina instructed Scarpia to imprison Angelotti and deport him to Naples. Angelotti and Cavaradossi are not previously acquainted, but Angelotti deems it safe to declare himself so openly as he has overheard a conversation between the Sacristan (named as Eusèbe) and Gennarino about Cavaradossi's political sympathies. Angelotti's escape from the Castel Sant'Angelo was engineered with the help of a bribed gaoler, who later confesses all under torture. (This explains why, in the opera, Scarpia comes so quickly to this particular church to look for the escaped man).

Cavaradossi

Puccini's Sacristan calls him 'a dog of a Voltairian with no respect for the Most Holy Government' (i.e. the Papacy and

the Catholic Church). The opera says less about Cavaradossi's political sympathies, but in the play the Sacristan opines that the painter's father has made him 'un pur Jacobin'. Cavaradossi tells Angelotti that his father was a friend of Diderot and d'Alembert (the 'Encyclopaedists' whose writings were held to prefigure the French Revolution) and that he himself studied with David, the Napoleonic painter par excellence. Although Sardou's Cavaradossi has kept his political nose fairly clean, he is a sympathiser of the Revolution and of Bonaparte. (In order to be allowed to stay in Rome he has offered to paint a free picture for the church). The opera spells this out more clearly in the Act II outburst, 'Vittoria, vittoria' — taken from the various reactions of Sardou's Cavaradossi to the news of Marengo

Tosca

Tosca is, in the play, an ardent Royalist, as well as a fanatical Catholic. She stands for everything political that Cavaradossi rejects, and is, in her own words 'in a constant state of mortal sin — and if I was to die suddenly...!' Cavaradossi describes her upbringing to Angelotti: an orphan goat-herd, running wild in the hills, she was taken in by Benedictine nuns and — when her great singing talent was discovered — only absolved from holy orders by special Papal dispensation. Tosca herself tells Cavaradossi that her confessor has condemned her to hell fire for associating with him, and reading his recommended books (like Rousseau's *La Nouvelle Héloïse*, which bores her because the characters 'talk all the time and never make love').

Scarpia

Scarpia (whose Christian name, we learn, is Vitello) appears with his henchmen in the last scene of Sardou's act, but does not meet Tosca in the church. (The scene ends with the *Te Deum* and *Gloria*.) In a positively macabre moment, Sciarrone gives holy water to Scarpia and all the policemen reverently pay their respects to the Madonna. Puccini interpolated this into his Scarpia/Tosca scene. The religious bigot side of Scarpia's character

is immediately more prominent in the play.

ACT II

This act, the finest achievement of the opera, conflates no less than three acts of the play. Sardou's Act II is set in a 'grande salle' of the Palazzo Farnese where the gala concert in honour of Melas' supposed victory at Marengo will be held. Puccini's team cut from it all newly introduced characters — including Queen Maria Carolina in person, the composer Paisiello (who has written the victory cantata), and the unseen Marquise Attavanti's husband and lover. They then placed the location of Sardou's act offstage in their Act II (from where the cantata, which never takes place in the play, is heard). Otherwise, only the colloquy between Scarpia and Tosca — including all the business about the fan and the police-chief's self-identification with Iago — was used, and transferred to the opera's Act I.

From Sardou's Act III — set in Cavaradossi's villa in the suburbs of Rome — Puccini's team kept the rather florid description of the villa's surroundings (it became Tosca's 'non la sospiri la nostra casetta' in the opera's Act I), and the events of the police raid on the villa. Of the latter, the arrest and torturing of Cavaradossi, and the resulting breakdown of Tosca were staged in the opera's Act II; the remaining events surrounding Angelotti's discovery are narrated there by Spoletta. In a gruesomely theatrical moment in the play, Scarpia's agents display the corpse of Angelotti to Tosca and Cavaradossi by moonlight in the garden.

Sardou's Act IV — set in Scarpia's room in the Castel Sant' Angelo — was abridged and then transferred to the final scenes of the opera's Act II. Here is to be found the closest correspondence between Sardou's lines and those of the opera text. The play has more gruesome touches — Scarpia's religiosity, the stringing-up of Angelotti's corpse on the gallows just outside Scarpia's window (seen by Tosca) and a painfully detailed

description by Scarpia of Tosca's and Cavaradossi's supposed escape. (Touches of this went into the lovers' duet in Puccini's Act III). The play also makes it clear that Scarpia is acting under orders from the new government of Rome — even down to the fact that Cavaradossi must be executed 'before the sun rises' — and that if he fails, his own career (and probably his life) will be forfeit. (In Sardou's Act II an offstage crowd demands Scarpia's head for allowing Angelotti to escape, and the Queen suggests that the police-chief's attempted seduction of the Marquise Attavanti may not be unconnected with the incident). In the murder scene, Puccini cut Tosca's final lines in the play (which are about the safe conduct), changed Sardou's 'Et c'est devant ça que tremblait toute une ville' to the more powerful 'E avanti a lui tremava tutta Roma' and let the orchestra and the singer/actress do the rest. The setting of the whole act was Scarpia's room, newly placed in the Palazzo Farnese. Tosca's aria 'Vissi d'arte' is an interpolation, suggested by some of her remarks in Sardou.

ACT III

In Puccini a short act; in Sardou a very short act. The play has six scenes and two locations (the first is the 'chapel of the condemned' in the castle); the opera plays both on the castle platform. The parts of the gaoler and the shepherd boy's song were invented for the opera. Sardou, interestingly enough, places the actual execution offstage; it is heard by Tosca during her anxious waiting for the *commedia* to be over and done with. There is no suggestion in Sardou of the amusement the lovers find in Cavaradossi's acting. Out on the platform, Sardou's Tosca confronts Scarpia's henchmen with boasts of having assassinated their chief; they do not at first believe her. The final lines are a classic of their kind:

SPOLETTA, (to Floria who has gone to the parapet) — Ah! Demon . . . I'll send you off to rejoin your lover.

TOSCA, (standing on the parapet) — That's where I'm going, you scum!

Both Verdi (in conversation about the play) and the opera team wanted at one time to change this ending. Puccini's librettists originally projected a sort of mad scene. But Sardou, as Puccini reported ironically, 'wants that poor woman dead at all costs! Now that Deibler [the famous French executioner] is in his decline, the Magician wants to take his place! . . . He accepts her madness but would like her to swoon and die like a fluttering bird . . . perhaps he wants Spoletta to die too'.

Seeing the play in French — a language he knew only haltingly — made it clear to Puccini that the melodramatic confrontations of the three principal characters were sufficiently strong and explicit in themselves to come across on the lyric stage, shorn of much of the biographical and politico-historical detail that Sardou created. Puccini's real interest was in emotional relationships set against a background of impinging events. Some commentators have picked holes in the text while holding up the play as a shining example of narrative clarity. This it undoubtedly is — but the opera's text, as Sardou himself was quick to realise, had another purpose altogether. The musician Puccini worried at it, and at those who created it, until it served his own dramatic purposes.

Mike Ashman © 1990



Victorien Sardou (1831-1908)

SELECTED RECORDINGS

Prospective purchasers of recordings of *Tosca* cannot complain about lack of choice. Since 1953, over twenty recordings of the work have been made, and a glance at a collective cast list would reveal most of the favourite recording stars of each generation; indeed, several singers have recorded their roles more than once.

The only conductor with two recordings of *Tosca* to his credit is Herbert von Karajan, and both his recordings are illuminating and rewarding. The first was made by Decca in 1963 and the second by Deutsche Grammophon in 1979. Karajan takes an essentially symphonic view of the score, in which the orchestra is as much a protagonist as the three principal singers. Although some of Karajan's tempi are unusually slow (particularly in the later recording) he has an unerring sense of dramatic pulse and pacing and an astonishing ability to control the relative emotional temperatures of the performances, resulting in carefully gauged and correspondingly overwhelming climaxes. In both recordings, the orchestral playing is superlative: both the Vienna Philharmonic (Decca) and the Berlin Philharmonic (DG) are in their finest forms. Both recordings have very strong and contrasting casts. Leontyne Price (Decca) has a dramatic and vocal grandeur which matches the scale of Karajan's conducting. She is in wonderful voice and conveys the character's changing emotions with great sensitivity. Katia Ricciarelli (DG) is even more sensitive verbally, and even more involved emotionally. Though she cannot match Price's vocal scale and richness, she sings very beautifully, and compensates for lack of grandeur with an appealing vulnerability. It is extraordinary that two such contrasting performances both work so well within Karajan's concept. José Carreras' Cavaradossi (DG) comes close to Ricciarelli in verbal and

vocal sensitivity. Clearly, both were inspired by Karajan to perform with an imagination not always apparent from some of their other recordings. Giuseppe di Stefano (Decca) was well past his prime when he made this recording, and he does not always find the vocal resources to put his intentions into effect. Nevertheless, he gives a compelling performance. Giuseppe Taddei (Decca) is a very powerful Scarpia, brimming over with malevolence. The unexpected casting of Ruggiero Raimondi (DG) could not provide a greater contrast. This mellifluous bass-baritone, perhaps best known for his Don Giovanni, who has never sung Scarpia on stage, gives one of his most imaginative performances on record. He sings superbly, hardly stretched by the highest-lying passages, and creates a Scarpia of aristocratic breeding, equally credible as both seducer and torturer.

Leontyne Price re-recorded the role ten years later for RCA under Zubin Mehta. Although the scale of her singing is still impressive, there is a noticeable hardening of tone at the very top of her voice. The personality of her *Tosca* has changed since the Karajan recording. She has become a stereotypical, temperamental prima donna (of the sort that most operatic managements would rather not engage). She is so highly-strung that, at her most desperate, this *Tosca* becomes almost comic. Mehta's similarly highly-strung conducting has many moments of excitement, but contains little sense of the opera's musical structure and development, so masterfully handled by Karajan, and so important in retaining the excitement of a performance upon repeated hearings. Sherrill Milnes is a youthful, macho Scarpia, but little personality emerges from his unimaginative singing. Plácido Domingo sings with great beauty and generalised ardour: as with Milnes, there is little sense of character in this

performance, made early in this great tenor's recording career.

Domingo is transformed in his second recording of Cavaradossi under James Levine, made by EMI in 1980. Not only is he more secure, vocally, than in his earlier performance, but the experience of the intervening years has enabled him, by purely vocal means, to bring Cavaradossi to life. This is evident from his first entrance: in the brief conversation with the Sacristan and in the aria 'Recondita armonia', Domingo's subtle and sensitive singing immediately arouses the listener's interest in Cavaradossi, and sympathy for his emotions. Unfortunately, the rest of the cast are not as distinguished. Renato Bruson sings Scarpia with his customary elegance and beauty of tone, but there is little forcefulness or insight. Renata Scotto, on the other hand, is totally immersed in the title role. Dramatically, her performance is very exciting indeed. Unfortunately, while some of her soft singing is beautiful, the voice becomes hard and wobbly in passages which are even slightly exposed. For me, Scotto's emotional commitment is insufficient compensation for so much ugly singing.

Sir Colin Davis' Philips recording has much to commend it. Recorded in 1976, José Carreras is in fresher voice than three years later in the second Karajan recording. Although his singing is less imaginative than in the later performance, he is wonderfully ardent. Monserrat Caballé is an unexpectedly effective Tosca. As well as singing beautifully (with ravishing pianissimo passages and immaculate phrasing), she succeeds in conveying, with great subtlety, a vivid characterisation. Ingvar Wixell is a conventional, but convincing Scarpia, using his rather gritty voice to powerful effect.

Luciano Pavarotti's many admirers will not be disappointed by his Cavaradossi, recorded by Decca under Nicola Rescigno in 1978. He is in wonderfully free voice, and sings with characteristic ardour and generalised commitment.

However, he fails to provide the tonal variety and verbal inflections which bring to life the performances by Domingo and Carreras at their best. Sherrill Milnes is again the Scarpia. He is certainly more committed than in his first recording, but now his performance is marred by constant, rather self-conscious verbal over-emphasis. As a result, Scarpia becomes tiresome instead of malevolent. Mirella Freni's Tosca is, in many ways, very impressive. Although she sings beautifully, with real commitment and imagination, the role stretches her (at both top and bottom of her range) beyond comfortable limits. Freni has just re-recorded *Tosca* for DG (with Domingo and Ramey, conducted by Sinopoli), but this has not yet been released. It may well be that her considerable recent experience in heavier repertory has enabled her to sing Tosca more convincingly.

Another *Tosca* was recorded by Decca in 1984, conducted by Sir Georg Solti. It is spoiled by Kiri Te Kanawa's performance of the title role. Though much of her singing is beautiful, she never seems to reach beneath the surface of the role: her attempts at dramatic involvement always seem at arms length and therefore unconvincing. The inherent placidity and elegance of her voice contribute to this rather lifeless effect. In view of this central performance, the recording as a whole is not really recommendable, despite Giacomo Aragall's sound Cavaradossi, Leo Nucci's very convincing Scarpia, and Solti's dramatic conducting.

The latest recording of *Tosca* was issued earlier this year by Sony Classical, and is most disappointing. Thanks, in part, to the unidiomatic conducting of Michael Tilson Thomas, the drama consistently fails to come to life. None of the protagonists are distinguished: Eva Marton works rather too hard to convey emotion and temperament, and her singing is marred by a pronounced vibrato and slight lack of focus. There has been a sad deterioration in Carreras's vocal condition since his previous recordings, and I can think of no reason

to recommend his performance here in preference to those under Karajan or Davis. Juan Pons is vocally extremely secure as Scarpia, but he fails to rise to the dramatic challenges of the role.

Two earlier recordings must also be discounted for fundamental casting weaknesses, despite individual strengths. Renata Tebaldi is a marvellous Tosca (Decca, 1959): her wonderful singing is both secure and characterful.

Unfortunately, neither Mario del Monaco nor George London are inspiring. Del Monaco's heroic sounds prove tiringly unvaried after the initial thrill has worn off. It is worth listening to the 1956 RCA recording for the thrilling singing of Jussi Bjoerling as Cavaradossi. The commitment and honesty of his performance, together with the sheer excitement of the sound he makes, are irresistible. Unfortunately, both Zinka Milanov and Leonard Warren sound tired and out of sorts: a great shame, as at their best, both would have given powerful performances.

In 1953, EMI released a performance of *Tosca* which set new standards for operatic recordings. With La Scala forces conducted by Victor de Sabata, Walter Legge, the producer of the recording, assembled a cast which was as close to perfection as anything imaginable. The resulting performance has become established as a classic of the gramophone, which has rendered comparative articles of this sort, almost pointless. Maria Callas, Giuseppe di Stefano and Tito Gobbi were all at the top of their vocal forms at the time this recording was made. They sing and perform with an authority and power not approached elsewhere. The personalities and predicaments of the characters are conveyed with a unique vividness. All

three singers (Callas and Gobbi in particular) together with de Sabata's authoritative conducting, provide countless moments which remain indelibly in the memory, and which return to mind as ideals when listening to other performances. It is astonishing that, in spite of these extraordinary individual contributions, the performance still adds up to more than the sum of its parts. It is one of the very few truly indispensable recordings.

Callas and Gobbi re-recorded *Tosca* in 1964 (again for EMI), having performed the opera many times together in the meantime. Their partnership again makes the *Tosca*/Scarpia encounters exceptionally vivid. Although there are differences between the two performances, these are often due to the decline in Callas's vocal security rather than to changes in either singer's interpretation. It is remarkable that the relationship should have been so developed in the earlier recording, made before the singers had performed their role together on stage. Gobbi is still in magnificent vocal condition; Callas, on the other hand, sounds frayed when vocally exposed. Carlo Bregonzi is an impressively elegant Cavaradossi, but Georges Prêtre's conducting is somewhat erratic.

A final recommendation is simple. For all the many merits of other performances, none comes close to providing the overall experience of the first Callas recording conducted by Victor de Sabata. It has been digitally remastered, and, considering its age, sounds excellent: the balance is entirely natural, and, at least on compact disc, the gunfire will make even the neighbours jump. I cannot imagine it ever being surpassed.

Anthony Freud © 1990



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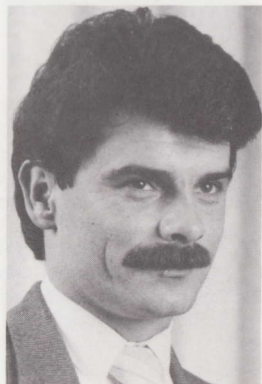
KENNETH RICHARDSON – Artistic Director

Born in Stirling; studied St. Andrews University. Following a management training course in industry he worked in the Planning Department of Scottish Opera before his appointment as Opera Company Manager at the Royal Opera House in 1987. Has been closely involved in a number of initiatives including the Royal Opera's first open air concert in Great Britain and the setting up of The Garden Venture which promotes the writing of new operas by young composers. In June 1990 he was appointed General Manager of the Royal Opera where his work includes the coordination of the company's television and recording projects, its overseas touring and other activities which broaden the base of the Royal Opera's activities. His initiative of the highly successful *West Side Story* singalong at the 1990 RTE Proms this summer was his debut as DGOS Artistic Director. This is his first DGOS opera season.



DAVID COLLOPY – Administrator

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years. After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered twenty-five of the Society's opera productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.



JONATHAN WEBB – Head of Music

British conductor recently appointed Head of Music of Dublin Grand Opera where he has been Chorus Master since September 1988 and assistant conductor to Janos Furst (*Don Giovanni*) and Roderick Brydon (*Norma*). Graduated from the University of Manchester in 1985 and conducted Alan Ridout's *Angelo* for Kent Opera and the West End production of *West Side Story* in the same year. Recent engagements include Sondheim's *Company* at RADA in London and Stravinsky's *Soldier's Tale* and Britten's *The Rape of Lucretia* for Opera Theatre Company in Ireland. He was Chorus Master for the Wexford Festival Opera in 1989 and 1990. In 1991 he will conduct *Falstaff* Opera Theatre Company and *Le nozze di Figaro* for Dublin Grand Opera, and will visit Switzerland to give a concert with the Winterthur Symphony Orchestra.



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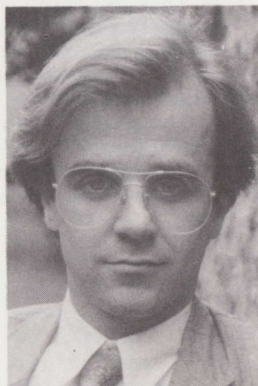
MIKE ASHMAN – Director

Born in Hertford, England. On staff of Welsh National Opera 1979-84 and Royal Opera House, London 1984-86. Debut for DGOS with *La Bohème* (1987), returning for *Les pêcheurs de perles* (1987). Recent productions include *Paul Bunyan*, *Eugene Onegin* and *Le Comte Ory* for Royal College of Music, London; *The Flying Dutchman* (Norwegian Opera, Oslo 1989); *Cav and Pag* (Scottish Opera Go Round 1989); *Medée* (Royal Opera House 1989); and the world première of John Metcalf's *Tornrak* (Banff and Welsh National Opera 1990). Future plans include *The Rake's Progress* and *Lakmé* in London and *Peter Grimes* in Madrid.



CHRISTOPHER BELL – Conductor

Born in Belfast; studied Edinburgh University 1974-1984, Dublin Masterclasses 1984-1986 and Vienna Conservatoire 1987. Chorus Master of Edinburgh Royal Choral Union and Scottish National Orchestra Chorus. He conducted *Tosca* for Opera Northern Ireland earlier this year and made his DGOS debut in an acclaimed RTE Proms performance of *West Side Story*. Associate Conductor of the BBC Scottish Symphony Orchestra, he also appears regularly with the Scottish Chamber Orchestra. Has worked with Ulster Orchestra, Basel Symphony Orchestra, Brabants Orkest, Nordhollands Orkest. In 1990 makes his debut with Royal Philharmonic Orchestra and City of London Sinfonia.



SIGMUND COWAN – Scarpia

Born in New York; studied Julliard School of Music. He specialises in the great Verdi and Italian verismo baritone roles (Nabucco, Rigoletto, Macbeth, Foscari, Gerard, Tonio and Scarpia). He is also known for his work in more unusual repertoire: Schreker's *Die Gezeichneten*, Mascagni's *Lodoletta* and *Nerone*. In Holland he has broadcast Respighi's *La Fiamma* with Edo de Waart and Puccini's *Le Villi* and *Gianni Schicchi*. Future plans for Dutch Radio include Zandonai's *Giulietta e Romeo* and Mascagni's *Il piccolo marat*. He has appeared in major roles in Amsterdam, Berlin, Brussels, Miami, New York, Spoleto, Vienna and in Italy, Canada, South America and Spain. He appears regularly with the Deutsche Opera am Rhein where he returns in 1991 for *Rigoletto*. This is his DGOS debut.



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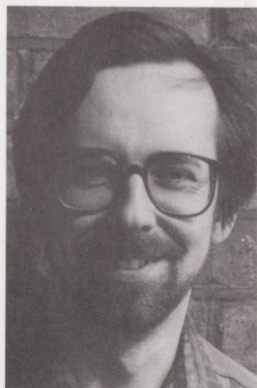
BRENDAN MacBRIDE – Spoletta

Born in Scotland; studied Glasgow University and Royal Northern College of Music with scholarships from the Countess of Munster Musical Trust and the Peter Moores Foundation. Prizewinner in the Frederic Cox Award and the Webster Booth/Esso Award. Has worked with Scottish Opera and in Bayreuth. This summer sang Don Pippetto in Donizetti's *L'ajo nell'imbarazzo* at the Batignano Festival. Recently performed in Dublin in Peri's *Euridice*. This is his DGOS debut.



ACE McCARRON Lighting Designer

Born in Scotland; designed lighting for many operas including *The Martyrdom of St Magnus*, *The Fall of the House of Usher* and *Euridice* for Music Theatre Wales; *The Feast of the Pheasant* and *La vita humana* for the Scottish Early Music Consort; *Ghanashyam* (Ravi Shankar's first opera) for the City of Birmingham Touring Opera; *Il re pastore* for Kent Opera; *Temistocle*, *Ba-Ta-Clan* and Stephen Oliver's *Mario ed il mago* for Musica Nel Chiostro; *The Lighthouse* for The Fires of London; *The Phantom Violin* and *Miss Donnithorn's Maggot* for Théâtre de Complicité. His theatre work includes *Juno and the Paycock*, *Measure for Measure* and *The House of Bernarda Alba* for the Royal Lyceum; *The Emperor* for the Royal Court Theatre; *Figaro gets divorced* for the Gate Theatre, London.



SUSAN McCULLOCH – Tosca

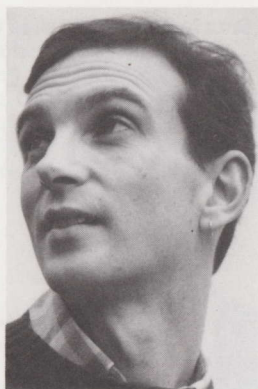
Born in London; studied at the Royal College of Music, where she won the Tagore Gold Medal, and later, at the National Opera Studio. She made her British debut in Jonathan Miller's English National Opera production of *The Marriage of Figaro* and Glyndebourne Festival Opera. She enjoys a very busy concert career throughout the UK, Europe and North America; she has also broadcast for the BBC on many occasions. Future plans include *The Marriage of Figaro* in the Hong Kong Festival in 1991. This is her debut both as Tosca and with the DGOS.



BIOGRAPHIES

MICHAEL NEILL – Angelotti

Born in Northern Ireland; studied Royal Academy of Music. Has sung roles for Scottish Opera Go Round, Kent Opera and Welsh National Opera. Abroad: in Florence, Rome and at La Scala Milan. Roles for Opera Northern Ireland include Truffaldino (*Ariadne*), Figaro (*Marriage of Figaro*), Colline (*La Bohème* and Wagner (*Faust*). This year he has sung Collatinus (*Rape of Lucretia*) for Opera Theatre Company; Elijah (*Triptych*) at Aldeburgh. St. Yves (*Le Huron*) for Buxton and La Voce (*Idomeneo*) at the Royal Opera House and in Vichy as well as The Speaker and Angelotti for Opera Northern Ireland. Most recently he sang Luka *The Bear* for Pimlico Opera. Next year he makes his debut with ENO. This is his DGOS debut.



NOEL O'CALLAGHAN – Gaoler

Born in Dublin. Noel is a member of the DGOS Chorus. He studied singing under Veronica Dunne and Peter McBrien. In previous DGOS productions he has sung parts in *Rigoletto*, *Marta*, *Der Rosenkavalier* and *Madama Butterfly*.



PROINNSIAS O'RAGHALLAIGH – Sciarrant

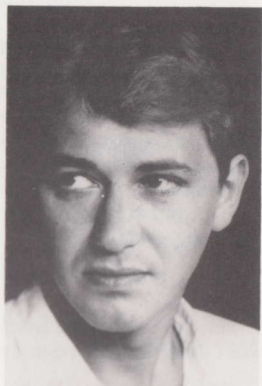
Born in Dublin; studied with Mary Brennan and Jeannie Reddin at the College of Music. He is currently in his final year of the Graduate Diploma Course. He has won many awards at Festivals, including the John McCormack Cup and most recently the Joseph O'Mara Cup for Operatic Aria in the Feis Ceoil 1990. Played the role of Uncle Yakuside in *Madama Butterfly* with the DGOS last season. Other roles include Tiger Brown (*Threepenny Opera*) and Momus (*L'Orfeo*) in Kilmainham, Germont Père (*La traviata*), Tom (*The Telephone*) and Leporello (*Don Giovanni*). He will sing the role of the Vicar in *Albert Herring* by Benjamin Britten in the Gaiety in March 1991.



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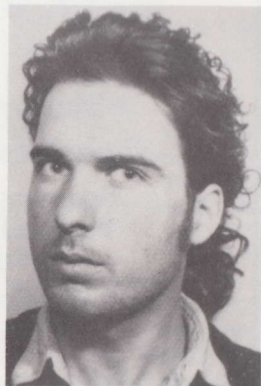
PAUL PARFITT – Sacristan

Born in Lancashire; studied at Durham University and Guildhall School of Music. Upon leaving the Guildhall he joined the Glyndebourne Chorus. Roles include Alfonso and Don Pasquale with Pavillion Opera; Abbot (*Curlew River*) at the Camden Festival, Haly (*Italian Girl in Algiers*) and Silvano (*Masked Ball*) for Opera 80. He sang in four productions for New Sadler's Wells Opera. For ONI he sang Masetto and for Opera Theatre Company Junius in *The Rape of Lucretia*. Most recently he sang Bill Bobstay (*HMS Pinafore*), Samuel (*Pirates of Penzance*) and Pish-Tush (*Mikado*) for D'Oyly Carte in Britain and California. Future plans include Manon Lescaut in Dublin. This is his DGOS debut.



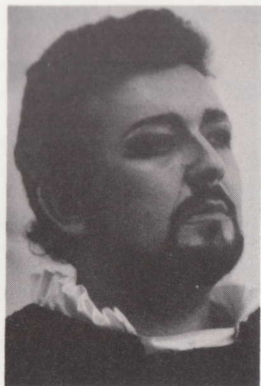
NIALL REA – Designer

Born in Belfast; read Drama at the University of Kent at Canterbury where he directed and designed a range of classic and modern text. Since graduating he has worked mainly as a designer. Most recently he has designed *The Dispute* by Pierre Marivaux for The Crucible Theatre in Sheffield, *Ubu Roi* by Alfred Jarry at the Jeanetta Cochrane Theatre in London and *The Playboy of the Western World* by J. M. Synge for the Lyric Players Theatre in Belfast. He has also just designed a new production of *Happy Days* by Samuel Beckett which will be touring Britain in the new year. He has worked as Assistant Designer for Opera Northern Ireland on several productions including *Faust* in 1989, and the original productions of *The Magic Flute* and *Tosca* at the Grand Opera House in Belfast. This is his DGOS debut.



MAURIZIO SALTARIN – Cavaradossi

Born in Italy; studied extensively with Carlo Bergonzi. Has won many competitions including the Adra and Ercolano International Voice Competitions, the Voci Verdiane of Busseto and the Opera Company of Philadelphia/Luciano Pavarotti International Voice Competition. His repertoire includes Edgardo (*Lucia di Lammermoor*), Corrado (*Il Corsaro*), Don Alvaro (*La forza del destino*), Macduff (*Macbeth*) and Cavaradossi. He has performed throughout Italy and in the USA. This is his DGOS debut.



JOHN SHEA – Repetiteur

Born in Kingston-upon-Thames; studied at the RCM Junior Department, Cambridge University and the Royal Academy of Music. As a freelance repetiteur and accompanist in Britain he has worked for a number of companies, including the Royal Opera Covent Garden, Kent Opera and Opera 80, as well as giving many recitals with singers. Most recently he has worked on the Italian première of Tippett's *King Priam* (Musica nel Chiostro, Batignano) and at the European Opera Centre in Belgium. Future plans include working for the Britten-Pears School and the Banff Centre for the Arts in Canada. This is his DGOS debut.



DGOS SPRING SEASON

APRIL 6-14, 1991 — GAIETY THEATRE, DUBLIN

Manon Lescaut — Puccini (*sung in Italian*)

Il barbiere di Silviglia — Rossini (*sung in Italian*)

Sponsors Priority Booking opens 9th February 1990

Patrons Priority Booking opens 16th February 1990

Public Booking opens 9th March 1990

Further information from: DGOS, John Player Theatre,
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Salvatore Allegra

Ave Maria 1959
Medico Suo Malgrado 1962

Michael W. Balfe

The Bohemian Girl 1943

Ludwig van Beethoven

Fidelio 1954, 1980

Vincenzo Bellini

La sonnambula 1960, 1963
Norma 1955, 1989
I Puritani 1975

Benjamin Britten

Peter Grimes 1990

Georges Bizet

Carmen 1941, 1989
Les pêcheurs de perles 1964, 1987

Gustave Charpentier

Louise 1979

Francesco Cilea

Adriana Lecouvreur 1967, 1980

Domenico Cimarosa

Il matrimonio segreto 1961

Claude Debussy

Pelléas et Mélisande 1948

Gaetano Donizetti

Don Pasquale 1952, 1987
L'elisir d'amore 1958, 1987
La favorita 1942, 1982
La figlia del reggimento 1978
Lucia di Lammermoor 1955, 1984

Friedrich von Flotow

Martha 1982

Umberto Giordano

Andrea Chénier 1957, 1983
Fedora 1959

Christoph W. Gluck

Orfeo ed Euridice 1960, 1986

Charles F. Gounod

Faust 1941, 1980
Roméo et Juliette 1945

George F. Handel

Messiah 1942

Engelbert Humperdinck

Hansel and Gretel 1942, 1982

Leoš Janáček

Jenufa 1973

Ruggiero Leoncavallo

I Pagliacci 1941, 1973

Pietro Mascagni

L'amico Fritz 1952
Cavalleria rusticana 1941, 1973

Jules Massenet

Manon 1952, 1980
Werther 1967, 1977

Wolfgang Amadeus Mozart

Così fan tutte 1950, 1984
Don Giovanni 1943, 1990
Idomeneo 1956
Il Seraglio 1949, 1964
Le nozze di Figaro 1942, 1973
The Magic Flute 1990

Jacques Offenbach

Tales of Hoffmann 1944, 1979

Amilcare Ponchielli

La Gioconda 1944, 1984

Giacomo Puccini

La Bohème 1941, 1987
Gianni Schicchi 1962
Madama Butterfly 1942, 1990
Manon Lescaut 1958, 1983
Suor Angelica 1962
Tosca 1941, 1990
Turandot 1957, 1986

Licinio Refice

Cecilia 1954

Gioacchino Rossini

Il barbiere di Siviglia 1942, 1985
La Cenerentola 1972, 1979
L'Italiana in Algeri 1978

Camille Saint-Saëns

Samson and Delilah 1942, 1979

Bedřich Smetana

The Bartered Bride 1953, 1976

Johann Strauss

Die Fledermaus 1962, 1984
Der Zigeunerbaron 1964

Richard Strauss

Der Rosenkavalier 1964, 1984

Ambroise Thomas

Mignon 1966, 1975

Peter I. Tchaikovsky

Eugene Onegin 1969, 1985
The Queen of Spades 1972

Giuseppe Verdi

Aida 1942, 1984
Un ballo in maschera 1949, 1981
Don Carlo 1950, 1985
Ernani 1965, 1976
Falstaff 1960, 1977
La forza del destino 1951, 1973
Macbeth 1963, 1985
Nabucco 1962, 1986
Otello 1946, 1981
Rigoletto 1941, 1987
Simon Boccanegra 1956, 1974
La traviata 1941, 1989
Il trovatore 1941, 1988

Gerard Victory

Music Hath Mischief 1968

Richard Wagner

The Flying Dutchman 1946, 1964
Lohengrin 1971, 1983
Tannhäuser 1943, 1977
Tristan und Isolde 1953, 1964
Die Walküre 1956

Ermanno Wolf-Ferrari

Il segreto di Susanna 1956

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Whateley William Mr
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INFORMATION AND SERVICES

BOOKING INFORMATION: The Box Office is open on Monday-Saturday 11am - 7 pm for advance bookings. Credit Card bookings accepted by telephone 771717. Postal bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: may be purchased at the Box Office.

CAR PARKING: We offer car parking facilities, in association with Dublin Corporation. You will receive with your tickets, a voucher for Drury Street Car Park; this enables you to use the car park for 50p, between 6pm and midnight. The Car park is closed on public holidays.

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The Kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit of party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All Bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for conferences, press receptions, Fashion shows and meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

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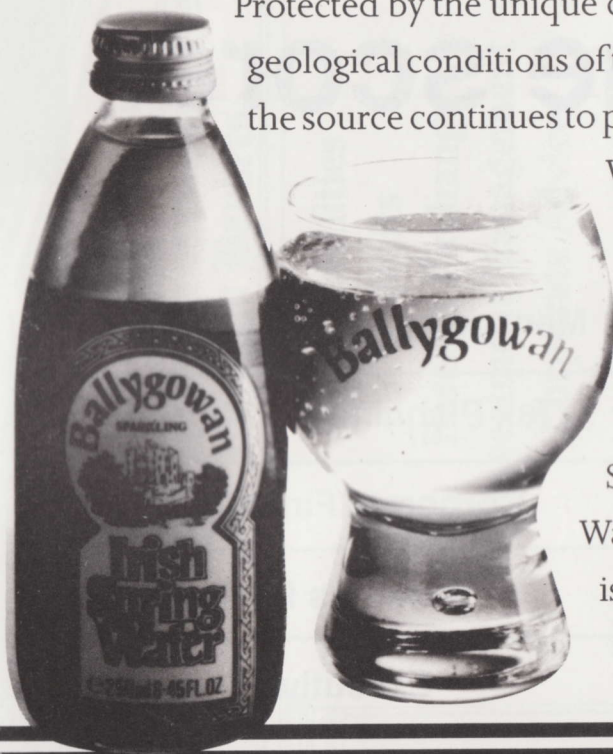
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